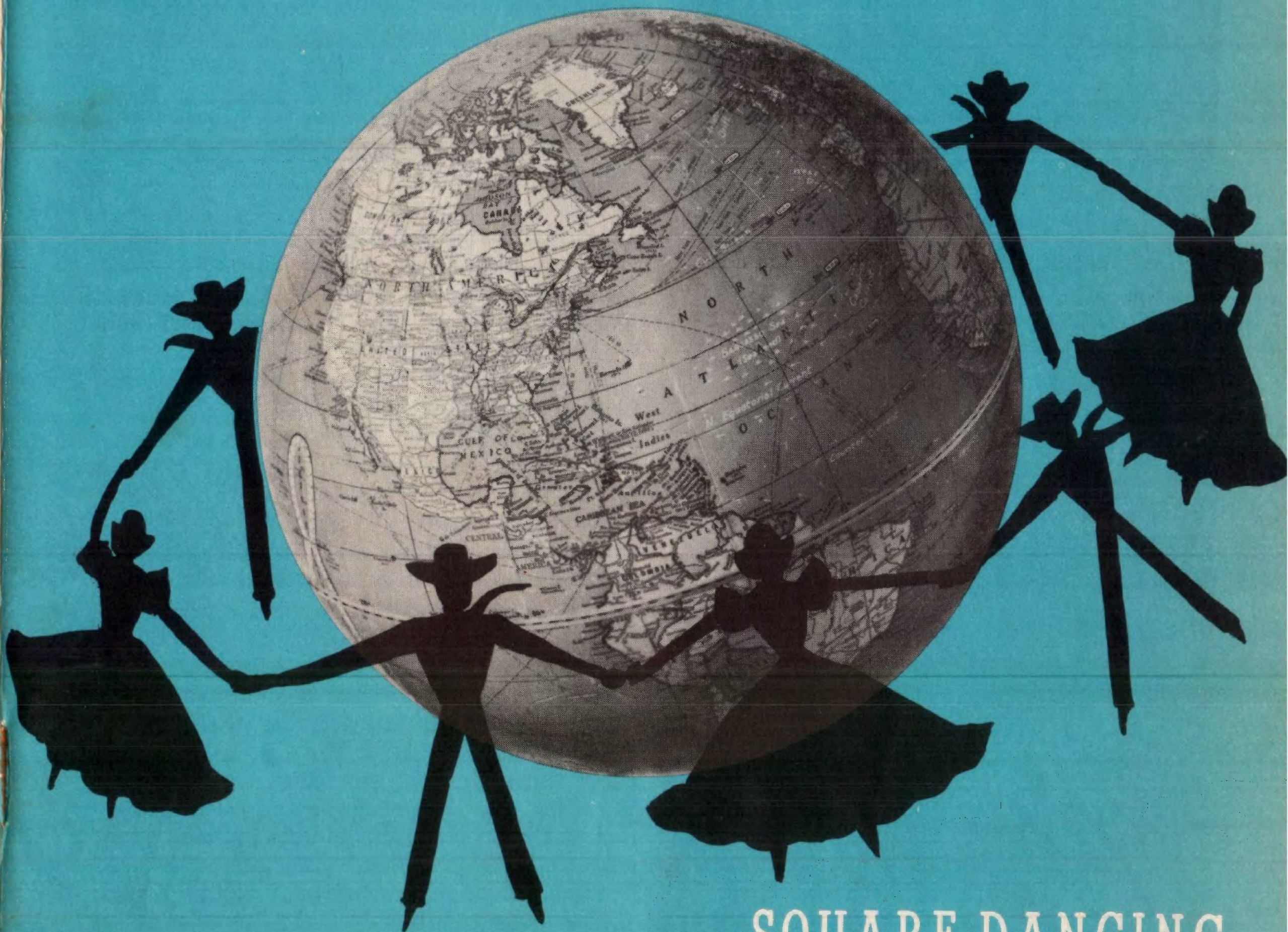


# Sets in Order 25¢

VOL. IV NO. 10  
OCTOBER, 1952



SQUARE DANCING  
AROUND THE WORLD

SEE "AS I SEE IT" PAGE 2

*The Magazine of* SQUARE DANCING



# Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

VOL. IV NO. 10

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462 N. Robertson Blvd. CRestview 5-5538  
Los Angeles 48, California

## AS I SEE IT . . . by Bob Osgood

The mail always brings such interesting things into the office. For instance, today we received a square dance recording made by Billy Blinkhorn in Australia, entitled "Square Dance by the Billabong." Quite a good job of calling it was, and the music of very good calibre.

In checking over the subscription list for Sets in Order, we find regular subscribers in Alaska; Dhadrn, Saudi Arabia; Carlingford, New South Wales, Australia; Antwerp, Belgium; Canada; Canal Zone; Copenhagen, Denmark; England; Casablanca, French Morocco; Hawaii; Mexico; New Zealand (Auckland and Dunedin); Bahrain, Persian Gulf; Sao Paulo, Brazil; Okinawa; Japan, and Aruba, Netherlands West Indies.

This is to mention only a few, but folks are probably square dancing in about every civilized nation on earth. Thinking back just a few years to when very few groups were dancing in this country makes me wonder where all this is leading.

At the Second National Square Dance Convention, planned for Kansas City next April, we may even begin to see representation from countries outside the United States. Why not? When you get right down to it, square dancing is certainly an expression of folk feeling and an international type of language that belongs to all people.

The August issue of PATHFINDER Magazine quotes the figure of 30,000,000 as being the number of square dancers in America. Just think what that number will swell to when square dancing really takes hold in England and France and Japan. First thing you know, folks will get too busy for the types of problems that are facing the world today and a special committee of the United Nations will be formed for standardization of international square dance calls.

Woops! There I go again, dreaming during office hours.

Sincerely,

*Bob Osgood*



# CASE HISTORY



## STORY OF A SUCCESSFUL STATE ORGANIZATION

As prepared for Sets in Order by *Howard Thornton*, President, Oklahoma State Federation.

**S**QUARE Dancing in Oklahoma, land of "waving wheat" and beautiful sunsets, is now beginning its nineteenth successful season with enthusiasm still mounting as each new dancer joins the fold.

For the past six years, activity in this finest of all recreations has been under the comprehensive guidance of the Oklahoma State Federation of Square Dance Clubs, a strictly amateur organization completely controlled by Square Dancers.

The state is divided into eight geographic districts, each of which has a complete group of executive officers. A statewide executive council coordinates the activities of the various districts. This council includes the state officers, and presidents and four delegates from each district. Altogether there are 80 officers and delegates in the state organization.

The complete state organization meets three times each year, two of these being in the form of two-day "Roundups" usually

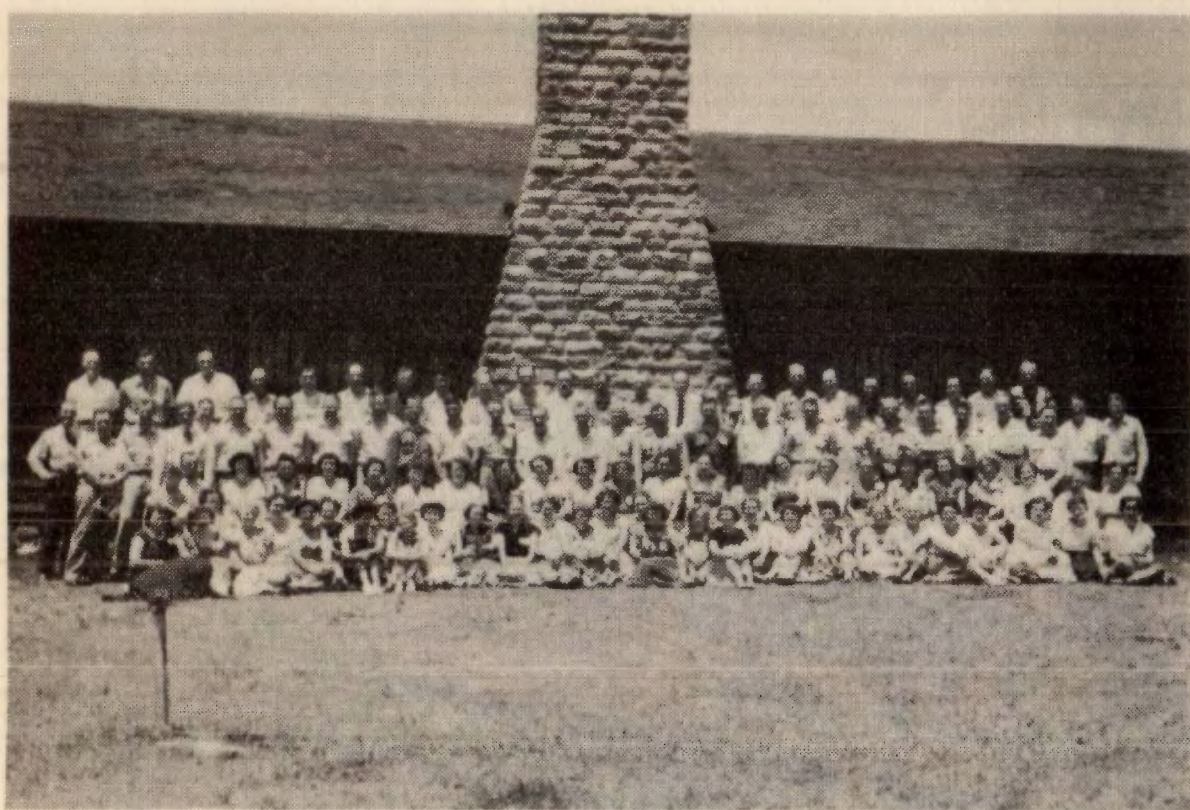
held at one of the State Parks where work and dancing are combined for a glorious weekend.

### LOCAL JAMBOREE

Each of the eight districts sponsors from one to three Jamborees each season in addition to the statewide Festival which is held every fall in Oklahoma City, the capital and central-most city of the state.

Dancing in the Sooner State started back in 1934 when the American Legion of Ponca City, home of the Continental Oil Company's huge refinery, started its first group which is still in existence today as the Pioneer Club. Pauls Valley, in the south central section of Oklahoma, started about the same time. Dancing in Oklahoma City began to come to the front in 1941 and developed continually until in 1952 there are 30 clubs dancing regularly. Tulsa, likewise, developed fast and boasts a group of clubs comparable to the Capital City.





(Above) State and District Officers at the 1952 Spring Roundup at Lake Carol Blackwell near Oklahoma City. Attendance is limited to state and district officers—114 were present.

Sponsorship of an appearance of the Pioneer Fiddlin', Folk and Square Dance Unit from Austin, Texas, under the guidance of Lillie Lee Baker in the spring of 1947 was the opening spark of the State Federation. All clubs in the area joined forces to promote this program which finally instigated the beginning of a statewide organization.

Each club in Oklahoma pays \$5.00 per year for membership in the State Federation. Clubs join their individual districts who collect the money and pay the State organization \$1.00 per club per year. Present membership includes approximately 25,000 square and round dancers, 300 clubs, 350 callers, and 75 square dance bands. A few of these clubs are from the borderline areas of Kansas, Texas, Missouri and Arkansas.

### ONE BIG EVENT

Top event each year is the Oklahoma State Square Dance Festival, recognized nation-wide as one of the best organized and most carefully planned such events. The sixth Annual Festival will be held November 1, 1952, in the Oklahoma City Municipal Auditorium.

Each of the state's eight districts provides three of its leading callers for the Festival. In addition, four nationally-known callers are invited to participate. The 1952

special guests will include Louie Lutz, Laramie, Wyoming; Jesse Hyatt, Kansas City, Kansas; Elmer Tampke, Dallas, Texas; and Jim Brower, Texarkana, Texas.

### FESTIVAL PROGRAM

The morning program for the Festival includes officers' and callers' idea exchanges, with square and round dance clinics occupying the afternoon periods. Two separate dances will be held at night, one for square dancers and one for round dancers. They will be adjacent in the same building. A special show featuring out-of-state exhibition sets and couples will occupy the 9:30 to 10:00 Saturday night period. A complete program and schedule can be obtained by writing to the Oklahoma State Federation of Square Dance Clubs, 1820 NW 23, Oklahoma City.

The Oklahoma State Federation has made no effort to standardize styles or methods of dancing, nor has it sought to control calling, but it has been a great help in coordinating and promoting activities, and has developed many lasting friendships among dancers throughout Oklahoma and its neighboring states.

*Ample distribution of responsibility has encouraged enthusiastic participation in all of the Oklahoma Districts. Samples of the outstanding work are shown on the pages that follow.*

(Below) Left to right, Oklahoma's Past and Present Presidents, Chal Snyder, 1949-1950; Howard Thornton, 1951-1952; and Guy Gentry, 1947-1948.





## Constitution and By-Laws

(Adopted 9-26-48, Revised to Jan. 27, '52)

**ARTICLE I**—The name of the Association shall be the Oklahoma State Federation of Square Dance Clubs.

**ARTICLE II**—The purpose of this Association shall be—

1. To promote and maintain the highest square dancing standards.
2. Assist in the organization of Square Dance Clubs.
3. Assist in development of callers and music, and maintain information regarding same.
4. Promote and have active charge of an Annual State Festival.
5. To publish any and all necessary arrangements for the benefit of State Dancers.

### ARTICLE III—MEMBERSHIP

1. Membership in this organization shall be composed of District Associations throughout the state.

**ARTICLE IV**—Board of Directors and their meetings.

1. The Board of Directors shall consist of four members and the president of each district association (a total of 40), the duly elected state officers, and all past presidents.
2. The annual meeting of the Board of Directors shall be held during the month of January. Time and place of said meeting shall be determined by the President with the approval of a majority of the Board. Outgoing and incoming directors shall attend the annual meeting. Conduct of business shall be by incoming members with outgoing members serving as advisory.
3. Special directors meetings may be called by the President or by request of the directors of at least two associations.
4. A quorum shall consist of a majority of all directors.

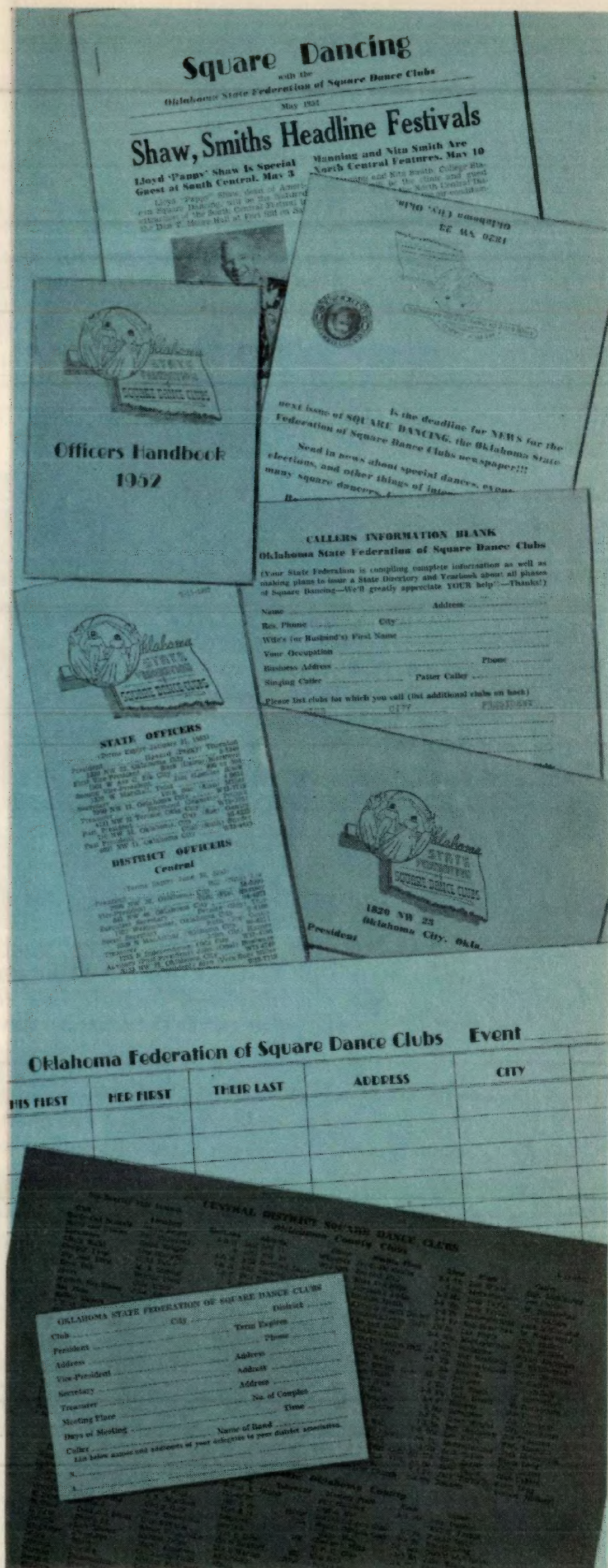
**ARTICLE V**—Officers and their election.

1. The officers of the association shall be: President, First and Second Vice-Presidents, Secretary and Treasurer.
2. Officers shall be elected by the Directors and each must be a qualified member of a club within any of the associations.
3. Officers shall serve for one year following their election or until their successors are duly elected.
4. The officers may employ, with the approval of the Board of Directors, any and all necessary employees.
5. In the event of the election of a director as an officer, it becomes the privilege prerogative of the district to appoint an additional representative in the directorship so vacated.

**ARTICLE VI**—The constitution and by-laws may be amended by a majority vote of the Board of Directors, but not until a 90-day layover.

**ARTICLE VII**—The membership fee shall be \$1.00 per year for each club in each district. This shall be payable July 1 of each year.

**ARTICLE VIII**—The funds of this Association shall be deposited by the treasurer in the name of the State Federation of Square Dance Clubs and can be disbursed only under the signature of the President and Treasurer. A report must be made by the Treasurer at each meeting of the Board of Directors.



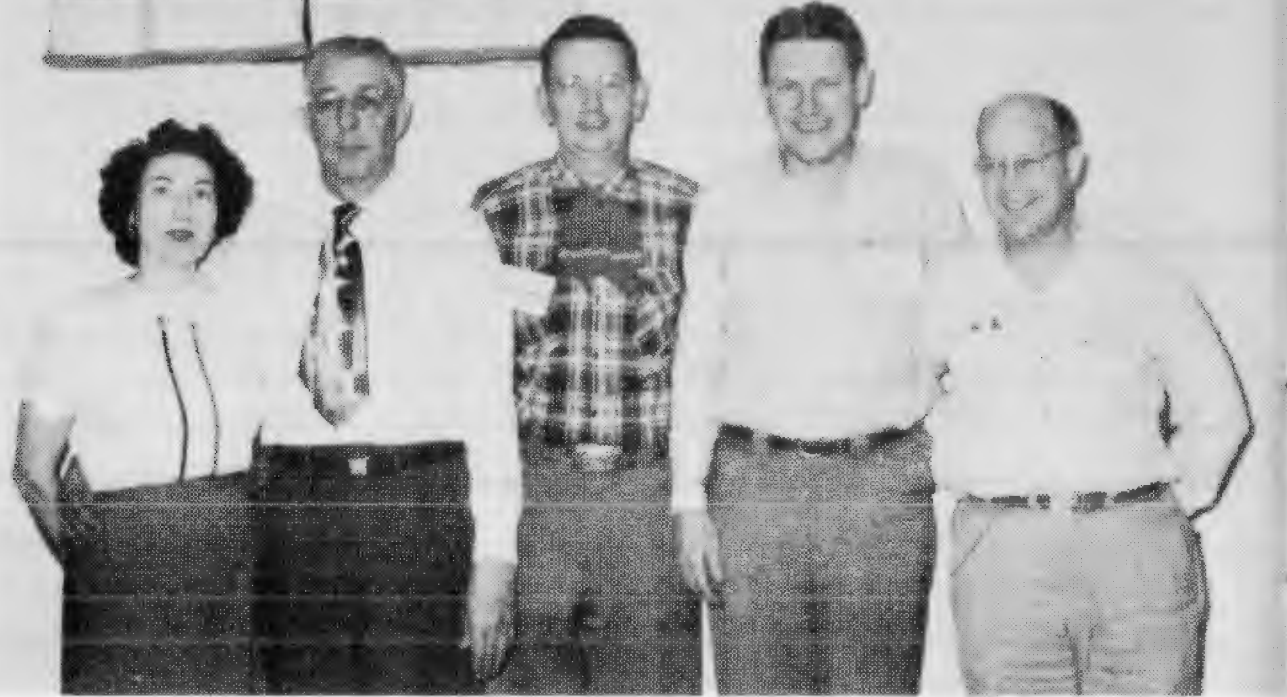
A regular monthly bulletin—An Officer's Handbook — Information forms, Registration Blanks (ideal for mailing lists), and Club Rosters are distributed to all members of the Federation.



Invites You To Attend Its  
**Sixth Annual State Festival**  
Oklahoma City Municipal Auditorium  
Saturday, November 1, 1952

LOOK AT THIS OUTSTANDING  
9:00 a. m.—Registration and Get-A-  
Free Coffee and Tea  
10:00 a. m.—Club Officers Idea Ex-  
Howard Thornton,  
11:00 a. m.—Callers Clinic and Ide  
Buck Blackwell, C  
1:00 p. m.—Folk Dance Clinic (A top-notch session)  
Homer Howell, Chairman  
3:00 p. m.—Square Dance Clinic (Don't Miss This!)  
Guy Gentry, Chairman  
6:45 p. m.—Registration Period

**FESTIVAL ANNOUNCEMENT  
INVITATION** — Sent to all  
who have attended past Festi-  
vals and to all principal  
square dance schools.



• 1952 OKLAHOMA STATE OFFICERS, left to right: Vera Sue Miller, secretary; W. S. "Buck" Blackwell, first vice-president; Howard Thornton, president; Jim Slack, second vice-president; and Raymond Pollock, treasurer.

**PROGRAM  
1951**  
Annual State Festival

PROGRAM FOR STATE FES-  
TIVAL—Square Dance Clubs  
receive 25% commission for  
ads they sell.

**SIXTH ANNUAL  
SQUARE DANCE  
FESTIVAL**



The "Big Event" each year is the Annual State Festival held in Oklahoma City. The careful plan-  
ning and organization of this affair is evident in  
the printed material shown.

The Oklahoma City Coliseum  
Oklahoma City, Nov. 17, 1951

**ANNOUNCING THE  
Oklahoma State Square Dance Festival**  
ADVANCED TICKET SALES CONTEST

Here's an opportunity for every State Square Dance  
Club to fatten its individual treasury!!

There will be two separate contests—one for clubs in  
Oklahoma County and one for clubs out of the county.

**READ THESE RULES CAREFULLY!!!**

1. In each contest, the club selling the most tickets will receive 30% of the cash (exclusive of taxes) received from the tickets it sells. Second place will receive 25%, third place 15%, and all other clubs checking in before the deadline will receive 10%. Duplicate awards for ties!
2. Tickets are \$1.00 and are good for either dancers or spectators. Tickets include the daytime sessions as well as the Big Dance!

**TICKET SALES CONTEST RULES**  
—Clubs share in receipts.

FESTIVAL window card—  
mailed to every club in state.

**OKLAHOMA STATE MUNICIPAL AUDITORIUM**  
**NOV. 1, 7 P. M.**  
Spectators \$1.00 (For All Day)  
Sessions Start At 9 a.m.



**Committee Chairmen**  
**SIXTH ANNUAL STATE FESTIVAL**  
Oklahoma City Municipal Auditorium, Saturday, Nov. 1, '52  
This swell group is working hard to make this Okla-  
homa's Greatest Festival. Give them your sugges-  
tions and volunteer your help. They'll appreciate  
it and you'll have lots of fun, too!

General Chairman	Howard (Peggy) Thornton	5-6348
Festival Square Dance	John (Opal) Bowlware	W13-4749
Festival Square Dance	Joe (Ruth) Curtis	99-4011
Festival Folk Dance	Oliver (Mabel) Kassel	

**Spring Roundup**  
Saturday and Sunday, June 7 and 8, 1952  
CAMP MEDIAN (Lake Carl Blackwell)

**Autumn Roundup**  
Saturday and Sunday, September 27 and 28, 1952  
ROMAN NOSE STATE PARK (Near Watonga)

**RUSH YOUR RESERVATION**  
WE'LL BE PRESENT AT THE  
Oklahoma State Federation of Square Dance Clubs  
**Autumn Roundup**  
Saturday and Sunday, September 27 and 28, 1952  
ROMAN NOSE STATE PARK (Near Watonga)

**1952 STATE FESTIVAL PROGRAM**  
Advertising Sales Information  
1. Advertising will be and exclusively to Oklahoma Square Dance Clubs. A 25% commission will be paid for all advertising sold.  
2. A special additional 10% bonus will be allowed for all advertising sold and reaching the State Federation headquarters by the first of October. The total shall be at least two pages with cash in hand.  
3. A first place award of \$50.00 of all advertising it sells will be the club selling the greatest amount of advertising by the first of October. (Only ads with complete copy and cash in hand will be eligible.)  
4. Full information about rates and other details will be in the special 4-page program cover available in 48 hours by writing to 1724 NW 23, Oklahoma City. Write for these!  
All advertising and cash for ads should be mailed direct to Oklahoma State Federation of Square Dance Clubs, 1724 NW 23, Oklahoma City.  
**Get Busy Now—Earn Unlimited!**


**REPLY CARD used for reserva-  
tions for Festival Pre-party.**

**PRE-FESTIVAL GET-ACQUAINTED PARTY**  
Friday, November 16, 1951  
Oklahoma City  
R. S. V. P.  
Evening's program will include special entertainment, get-acquainted  
features, square dancing, and refreshments. We'll all have real fun!  
His First \_\_\_\_\_ Her First \_\_\_\_\_ Their Last \_\_\_\_\_  
Address \_\_\_\_\_ City \_\_\_\_\_ Phone \_\_\_\_\_  
**Don't Miss This Outstanding Part of the Festival!**  
**Return This Card At Once!!**

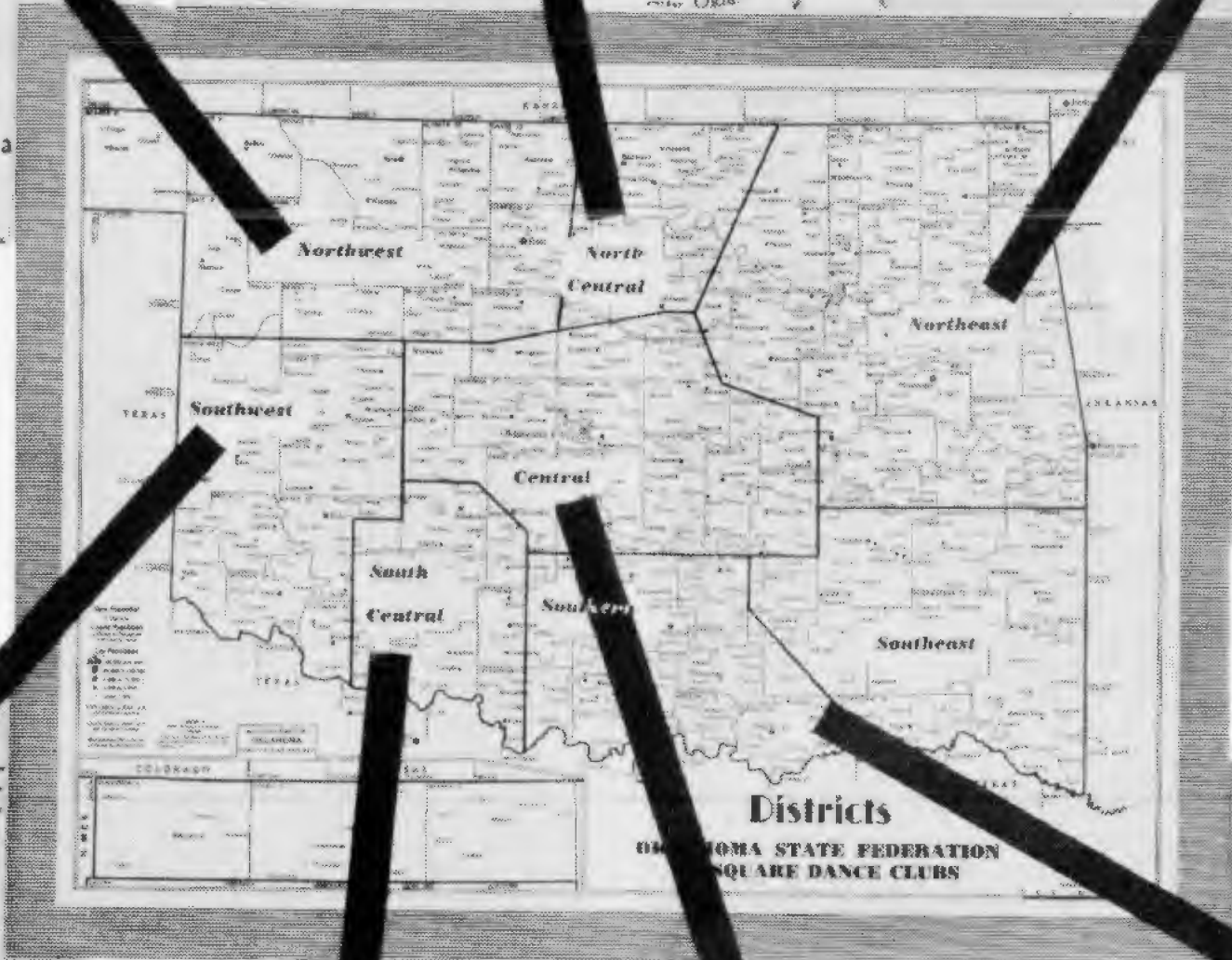



Eight districts combine to make the one State Federation. Each District is complete with its own officers and features at least one big dance each year.



Northwest District  
of the  
  
Presents the  
**Second Annual Spring Festival**  
featuring  
  
COUSIN ED GILMORE  
of Yucapa, California  
**Convention Hall—Enid, Okla.**  
April 26, 1952

**SQUARE DANCE Festival**  
  
North Central District  
OKLAHOMA STATE FEDERATION  
OF  
SQUARE DANCE CLUBS  
Okla.


NORTHEASTERN OKLAHOMA SQUARE DANCE ASSOCIATION  
**FIFTH ANNUAL**  
**SQUARE DANCE FESTIVAL**  
  
  
APRIL 12, 1952



**EIGHTH JAMBOREE**  
SOUTHWESTERN DISTRICT  
OF  
  
SKATING RINK BUILDING — HOLBIS, OKLAHOMA  
**SATURDAY, APRIL 5, 1952**  
Get Acquainted Party ..... 3:30 P.M.  
Dinner by Guy Gentry and Chel and  
Ruth Angier of Oklahoma City  
Jamboree Dance ..... 6:00 P.M.

**Fourth Square Dance Festival**  
South Central District  
of  
  
  
"FAPPY" SHAW  
**Dan T. Moore Hall**  
FORT SILL, OKLAHOMA

**PROGRAM**  
CENTRAL DISTRICT SQUARE DANCE ASSOCIATION  
  
**SIXTH ANNUAL**  
**SQUARE DANCE JAMBOREE**

The Southern Oklahoma Square  
Dance Association  
**Harvest Hoedown**  
  
Auditorium — Ardmore, Oklahoma  
November 8, 1951



# BYE, BYE, MY BABY

(Grand Square)

Record: Columbia 10019

*Note: This dance is prompted rather than called, much in the same manner as a contra dance. The caller gives his instructions on the 6th, 7th and 8th counts of the measure, and the dancers start their figure on the strong beat of the measure that follows. The following is the routine and not the calls for the dance:*

**The Grand Square—used as break, opener and closer**

**Head couples go in, two, three, face their partner**

**Away, two, three, face their opposites**

**Away, two, three, face their own**

**Together, two, three, reverse**

**Away, two, three, face their opposites**

**Together, two, three, face their own**

**Together, two, three, face their opposites**

**Together, two, three, they're home.**

Side couples do counterpart of head couples' actions by facing partner and backing away at beginning. All four couples execute this pattern at the same time, with the head couples moving toward the center and the sides toward their corners, synchronizing their movements as they go. Total count: 16 bars of music.

## *Routine for Dance*

A. Grand Square as opener

B. *First Chorus*

Head ladies chain across and back (Count 16)

Side ladies chain across and back (Count 16)

Head ladies chain the right-hand lady and back (Count 16)

Side ladies chain the right-hand lady and back (Count 16)

C. Grand Square as break

D. *Second Chorus*

Right and left through (in same order)

E. Grand Square as break

F. *Third Chorus*

Half promenade and a right and left home (follow same order)

G. Grand Square as ending.

**Teaching Technique:** Using head couples only (move side couples out), work the Grand Square as explained. After they know their part, have them sit out while side couples are instructed. Then put both together. Good luck!





Tops among the many events of interest to square dancers during the past summer were the numerous square dance camps to be found from coast to coast and border to border in almost any locality one might want to visit. These two groups are graduates of two such camps, in New England and the Deep South. On the left, the folks who attended the Dixie Folk and Square Dance Institute, conducted by the Fred Collettes, July 14-19, at Emory University, Ga. (Photo by Dixie Institute.) Below are those at Al Brundage's Summer School, held from July 9 through 13, at Arnold College on the shores of Long Island Sound. (Photo by Korker.)



## EVENTS SEEN THRU THE SQUARE DANCER'S EYE

Davy Jones (left below) and his Seattle Seafair pirates, captured 10-year-old Grover Schwartz, square dance caller, from one of his dances in order to present him as their "apprentice" caller to the Seafair dancers on August 8. Next to horrible Davy (in private life Capt. Bruce Temple of the County Sheriff's Staff) is Ted Faunts. At right are Kermit Nelson and Fred Newman with Earl Reilly peering over Grover's head. (Photo by Forde Photographers.)

(Below right) Concentrating mightily are these dancers who attended the 3rd Annual Mile High Hoedown in Prescott, Arizona. The Hoedown featured two evening dances at the Sr. Hi Gym, a breakfast, clinic, and a party at the Fairgrounds after the Saturday night dance, where, after consuming mountains of sandwiches and cake, dancers stayed for another two hours of squares, with Roy Sheppard of Phoenix, as M.C. Many top callers from the Valley of the Sun Assn. plus excellent exhibition groups were present at the Hoedown.





# The Dancing COLLETES

MARY and Fred Collette of Atlanta, Georgia, foremost leaders in the Southeast in the revival of modern square dancing, are also nationally recognized in this field as extremely versatile in dancing, teaching, calling and composing. They have been on the staff of American Squares for several years, teaching in schools conducted by that magazine during the past two summers. They have recently held institutes in Alabama and Massachusetts. They are also doing an outstanding job in their own Dixie Folk and Square Dance Institute in Atlanta, which has drawn students from many states.

Both Collettes attended Vanderbilt University, and their background as performers and teachers of ballroom dancing is invaluable in presenting folk and square dances. In addition to the wealth of important traditional material in their remarkable collection, they have composed some splendid couple and group dances. Their material has been collected from research in books and dance schools, as well as their extensive travels to all the States and some fifty foreign countries on a trip around the world.

They have directed folk and square dance festivals and been guest stars in others, have functioned as choreographers and directors in professional productions. They have given hundreds of exhibition couple dances before various groups, including the Civic Ballet, and have appeared on many radio and television programs.

When they went into the square dance activity, they discovered that most of the "square dancing" in their area was done entirely in circles—single circles, serpentine, double circles, and two-couple sets—with leaders who "called" only three or four figures by barking noises that only some of their regular victims could comprehend, and then vaguely. This was all that remained of the beautiful dancing that had once been enjoyed. They found a kind of



MARY AND FRED COLLETTE

frenzy that lacked precision, grace, courtesy and joy, so violent that it appealed only to a rough element for participation and to tourists for snobbish observation. That was most inadequate for two who so much enjoyed the graceful movements of dancing.

Believing that *good* circle and couple dances should constitute part of well-balanced program, they went a step further in introducing the four-couple square. A few who could not at first adjust to these "new-fangled" dances joined in the fun later when they learned how to do some of them, and many people in the rural as well as the urban sections "never realized how much fun square dancing could be" until they danced through programs that included all types.

The Collettes observed that in any area the quality of the dancing depends on the competence of the leaders and are convinced that the reason square dancing dropped to such a low level in the Southeast area was because of the scarcity of such leaders. Now they find that more and more leaders have stepped into the line of progress in an earnest and sincere desire to give a full measure to an ever-increasing number of people who are trying, liking, and demanding the good dances of all types. Thus the fun is spreading and it is gratifying to the Collettes to note that evidence of progress in Dixie, though perhaps not spectacular, is steady and substantial.



# DON'T JUST STAND

*Original call by Jack Hoheisal*

Presented at Stockton Dance Camp, 1952

Record: Any good hoedown.

**Head gents to the center for a left hand swing**

**Turn once and a half in the middle of the ring**

**Then docey round that girl across**

**Back to the center and don't get lost**

**Turn once and a half and hang on tight**

**For a ballinet—Take your partner's right**

Head gents retain left hand hold with each other and hold partner's right hands for a four in line balance.

**Balance foward—balance back**

**Swing half around to the outside track**

Head ladies now have left hands joined in center, still holding gent's right hands.

**Balance again—don't just stand**

**Then walk right ahead to a left allemande**

From here use any desired break.

Repeat with four gents active changing first two lines to:

**Four gents to the center for a left hand star**

**Turn once and a half from where you are**

Repeat with side gents active and then all four gents again.

## LAWRENCE "BUD" BOL

Thousands of square dancers and other friends in the Chicagoland area were sorrowed by the death of Lawrence "Bud" Bol, July 28, 1952. Bud was employed by the Chicago Park District as a Park Supervisor of Recreation for eighteen years and resided with his family at DeMott, Ind. Since 1935 he had been one of the outstanding callers and teachers. The large attendance at his group dances and beginning groups, averaging over two hundred dancers per class during several years, was a tribute to his excellent calling and teaching methods. He was also Editor of the Chicago Park District Square Dance Manual, the producer and caller on a number of television shows, and a committee member of the Annual International Square Dance Festival held in Chicago. Bud's warm and friendly personality, his quick smile, will be remembered by all who knew him.





## THE CALLER'S NOTEBOOK:

*A series of monuments should one day be constructed by the callers of the country in honor of the man who developed electrical amplification of sound.*

*The public address system is perhaps the greatest single contributing factor in the present popularity trend of square dancing. Here's the second in a series on sound written in plain, non-technical language for all to understand.*

# THE CALLER AND SOUND

(CONTINUED FROM SEPTEMBER)

*Written by Barry Binns especially for Sets in Order*

ONE question that always comes up is "What are A.C. and D.C.? Why can't I use either one?" Well, electricity is sometimes pulsed so that you do not get a steady flow of electrical current. This means that the equipment must be designed for this pulsing flow. If you want to have a certain number of gallons of water delivered it takes a bigger pipe if it comes in spurts than if it comes at a steady flow at the same pressure. If you have a large pipe the steady flow will give you too much water. This is pretty close to the electrical problem. Most of our equipment is made for alternating current operation and will burn up on direct current because the pipes (transformer wires) are too large within the unit and too much electricity will flow. Special equipment can be obtained and used so that an A.C. amplifier can be used on D.C. The opposite is true, also. By use of special equipment a D.C. amplifier can be used on A.C.

Some of you doubtless are in areas where there are different frequencies of A.C. power. One area has both 50 cycle and 60 cycle power. Another has 25 cycle and 60 cycle power. Most of the P.A. systems today are built for 60 cycle A.C. power. Do not try to operate these units on 50 cycle or 25 cycle. You can depend upon trouble of one kind or another if you do. If you have a 50 cycle p.a. system it is possible and probable that you can operate it on 60 cycle power without difficulty. Of course when changing frequency, if you have a turntable motor its speed will increase proportionately with the increase in frequency. Because of its design, the motor used in a turntable (except d.c.) will vary in speed directly with respect to frequency.

Hence a 50 cycle motor operated on 60 cycles per second will run 20% faster.

Can we run a wire the full length of the hall? Why doesn't my p.a. system work so well with this new lamp cord? These are questions each of us face when we install our equipment. If we run a wire that is too long we will find that the amplifier is weak and the turntable does not have much power and will slow down or even stop when the needle is placed on the record. We will get the same result by using too small a wire. Public address systems which we callers use are made to be portable so one consideration regarding wire is its flexibility. Most of your modern rubber or plastic covered lamp cord is a #18 wire. This wire is good for extension cords up to about 30 feet. If you have a longer run than that you should have a cord made for you of #16 or #14 flexible wire.

When you use an extension cord try to keep it against the walls and above doorways. Nothing can shorten the life of a cord like walking on it—or the people that stumble on it!

Most of us do not check our cords often enough. Rubber covered cords have a tendency to dry out and crack. These cracks are points of weakness and are likely to cause trouble in the future. The older cloth covered lamp cord is bad for our use since the rubber underneath the cloth can be completely gone (worn) without our realizing it. Check your cords once a month or so and remove the dangerous parts of the cord. Sometimes when you pick up a cord it is warm to the touch. This is a danger signal that the wire is too long, too small, or you have trouble in your equipment. Check and see what the problem is and correct it.

Another thing to check is your connection points. Many times trouble will show up where the wire enters a plug body or plug cap due to strain. Try to protect your wire as well as your electrical connection by tying the ends of your extension cords



together before making the electrical connection. This way the knot takes the strain.

There are many ways of making electrical connections to a plug body or plug cap, etc. Some of these methods are dangerous. Ask an electrician to show you a simple safe way of being sure to make connections so that trouble will not ensue. You may be able to connect a plug cap on your stand lamp at home and have no trouble, but is that stand lamp plugged in and pulled out as often as your P.A. set? Watch your electrician do some simple little thing to make it safer for you and your dancers.

A repaired extension cord is always a source of possible trouble. Here is one way that, if followed out, will give safe results. (1) Cut wire and strip it so that the two connecting wires cannot come together. (See Figure 1). (2) Twist the



Figure 1

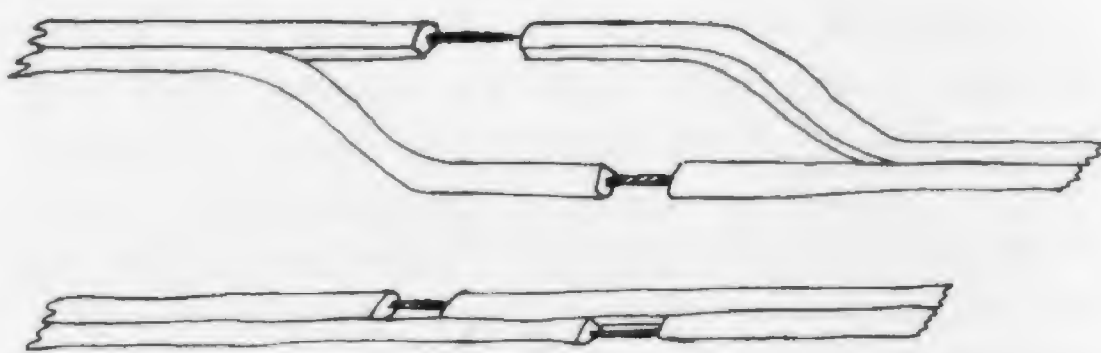


Figure 2

wires together to make good mechanical connection, and solder them. (See Figure 2). If you repair a cord without soldering it, it is likely to come apart and cause trouble. (3) Tape each connection individually, either with rubber tape or #33 Scotch tape. (4) Cover complete splice with a layer of friction tape or #33 Scotch tape.

If all the above should fail and you do have a short circuit, probably a fuse will blow, or circuit breaker open. If not, pull the cord from the wall, but do not look at the point where the plug comes out. If the short is bad you may hurt your eyes.

Because of the danger of hurting your eyes or burning your hands as well as the building, it is always best to be sure you are properly protected at the fuse panel. If

possible, protect your equipment as well as the line. A 30 ampere fuse will in most cases cause a major burnout in your amplifier before the fuse blows. Since, as the fuse gets bigger the possible danger increases, please don't put a penny under the fuse. Get a new fuse.

Electricity has become an important cog in the life of the square dance caller and the dance teacher. It behooves many more of us to have a clearer understanding of the thing we are working with. One word we would like to say: Please do not attempt to do something with electricity without knowledge of your own or competent help. It can be fatal.

**LOUDSPEAKERS**—Probably the biggest and least considered problem of a caller is that of his speakers. Many amplifiers come equipped with one or two speakers and we do what we can to use them.

Let us consider what to look for in a hall where we wish to set up our equipment. When you enter most gymnasiums and many of the other halls we use, you immediately hear your own voice echo back at you. This is the thing we have to lick. Here are some of the ideas which may help.

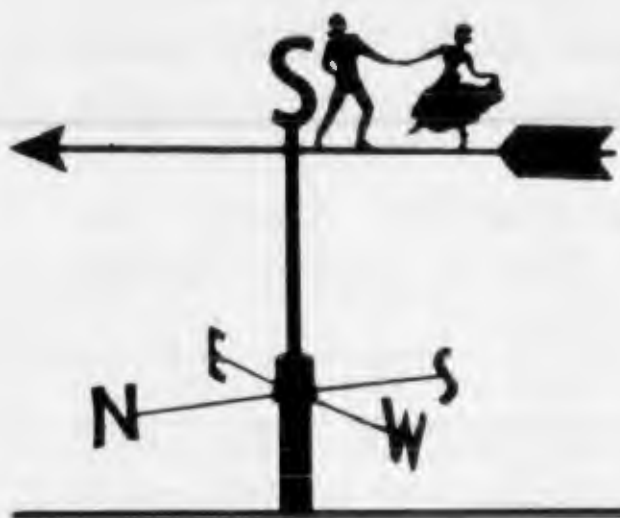
If we have all the speaker power at one point, it is likely to travel to the walls and reflect (echo) back at us. This will make our voice indistinct. If we can break up the sound by having something in its way before it gets to a wall we will gain a lot. The easiest and most prevalent at a square dance is people. The disadvantage of placing speakers too low is that people close to a speaker will absorb most of the power, leaving very little for those across the hall. By lifting the speaker to allow some of the sound to travel over the heads of the people we can adjust our acoustic conditions. Usually with a single or two speakers the best results will be where the speaker is placed one or two feet above the heads of our dancers. Where there is an acoustical ceiling we may have better results by raising the speakers more, but this will depend upon how much the walls of the building echo or reflect the sound.

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*More about "The Caller and Sound" in the next issue of Sets in Order.*

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# 'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, Calif.

## Whiffle-Tree Barn Dancers

The Whiffle-Tree Barn Dancers, a new Prescott, Arizona, square dance club, call their club officials the Old Timers' Board. Titles of each of the ten Old Timers who head a committee club function are taken from ranch terms, as: the refreshment head is Old Timer in charge of the Chuck Wagon; the reception head is Howdy Podner Old Timer; the publicity man is Scout Old Timer, etc. These ten officials are headed by the Foreman. The club, organized last March 1st, has held 28 dances, with an average attendance of 8 sets. Club membership has grown to 100 couples. The Whiffle-Tree Hayloft is the St. Michael's Hotel Ballroom which is decorated in hayloft fashion with wagon wheels, rope, cow skulls, branding irons and many whiffle-trees. The hayloft is used exclusively for square dancing, and acoustics are controlled by the use of dyed burlap bags of various colors with brands and slogans formed on them with masking tape. Over 125 of these hang from ceiling and walls. Visitors passing through Prescott are invited to drop in any Wednesday or Saturday night. George Belders is the club's Foreman.

## Third Season in Jarrettown

This fall marks the third season for the Jarrettown Square and Circle Club which meets at the Fort Washington, Pa., Grade School. The club was organized after members saw some square dancing in a minstrel show in the spring of 1950, and club and caller, John Fisher, have "grown up" together. A recent election brought the following into office: John Broughton, Chas. Rommell, Mabel Anders, and Lynwood

Grubb. Again, visitors are invited to join the group for an evening of fun, any first or third Monday. With so many invitations from so many spots in the country, traveling square dancers, these days, are likely to form a regular circuit, or a series of them which will include as many square dances as they can squeeze in.

## H. Grady Wilson Memorial

The 7th Annual National Square Dance and Callers' Contest and Square Dancers' Jubilee, to be held this year on Nov. 6, 7, and 8, in Amarillo, Texas, will constitute a memorial program to the late H. Grady Wilson, who did such an outstanding job as a caller and teacher in the area for many years. Initial event is a Jamboree for contestants and officials on Thursday night, to be followed by the regular contests on the following two days. For Information, Accommodations or Entry Blanks, write P.O. Box 2446, Amarillo, Texas.

## Craig Clubs Dedicate Slab

The Square Dance Clubs of Craig, Colorado, got together to dedicate their new Square Dance Slab on July 19th. Clubs involved were the Circle Eight, Odd Fellows, Shake Yer Foot, Haylofters, Box "O" Wranglers, and some nineteen callers stepped to the mike for a tip or two. Special intermission entertainment was furnished by the "Fireflies," a group of Craig 12- and 13-year-old youngsters, sponsored by the American Legion and coached by the Parkinsons. Pal Jones (the first name is not a typographical error) was General Chairman of the event.



### Chuck Wagon Barbeque on Hallowe'en

Members and friends of the Rochester, N. Y., Square Dance Club will meet at 5:30 P.M. at the YWCA Building on October 30th. Here a "covered wagon train" (car caravaan) will pick them up and plod off to a "secret" destination, guaranteed to be a haunted estate 'way out in the countryside near a lake, where a delicious chuck wagon barbeque dinner will be served. The program will include dinner, games, outdoor campfire and songfest, and some rip-roaring square dancing, ending with midnight story-telling around the fire. And what d'y'know, visitors are invited to this one, too, being advised to bring a few gold nuggets for costs, lantern and flashlights, shootin' irons (huh?) and dancing shoes! The wagonmaster cracks the whip at 6 P.M.

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### Merry-Go-Rounders of Kansas

Dena and Elwyn Fresh of Mission, Kansas, have taught round dancing for a number of years and last year (in self defense) they formed a round dance club, the Merry-Go-Rounders. This was designed to accommodate those folks who had learned new rounds but didn't seem to have much of any place to continue using them. The club meets once a month and is a goal to which all the classes work. Records provide excellent music. Two weeks in advance of the dance date a letter is sent to each member listing the fifteen dances to be danced that night. This provides ample time for a couple to review a dance. Upon arrival each member is presented with a dance program and encouraged to exchange dances. There is a "Request Box" wherein he may drop the name of his favorite dances, and other suggestions. The three dances receiving the most votes are presented first at the next dance. In this way the dancers themselves select the programs. Two mixers are also included. A "practice corner" is set up in one corner of the hall for those couples who disagree up to and beyond a certain point! In the picture we see Clarice and Dale Estell suffering the consequences, boxing gloves and all. (Photo by Henry La Londe.)

### Handy Club Members

Square dance clubs being the attractions they are to folks in every walk of life, there are bound to be loads of happily useful members, who don't mind combining their dance-hobby with their varied businesses. An example is the Spokane-8-ers Club of Spokane, Wash. Among the 55 member couples is a photographer, Press Logan, who is Public Relations man for the club, and really enjoys taking pictures. The club has him keep a scrap book (2 ft. by 3 ft.) each year of the pictures he has taken. They have about 225 pictures of the members in different dances and poses. It is a good incentive for everyone to participate in club activities, and as a consequence, the club is a lively one.

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### Eb and Ely Present New Callers

Not too far back, Eb and Ely, who call in the Washington, D. C., area, presented a square dance program which featured eight new callers in the area, at the Agricultural Center Auditorium, Gaithersburg, Maryland. M. C. was George Smith. After every three squares, there was couple dancing and a program note stated, "Anyone can participate if he is familiar with the Grand Right and Left, Alemande Thar, Alemande Right and Left, Docey-Do (Western), Do-Paso, Four Gents Star, Sashay Round, Ladies Chain, See-Saw, Back Track, etc."





# BUSYBODY

*An original dance by Leslie and Helen Airhart, San Diego, California*

Music: "Busybody"—RCA Victor 20-4655; Windsor 7612 (78 rpm), 4612 (45 rpm)

Formation: Open dance position facing LOD, inside hands joined.

Directions are for the man; lady does counterpart

## Measures:

### PART A — MEASURES 1-32

- 1-4** Step forward on left, step forward on right, pivot on left (right face turn) and step back on right.
- 5-8** Facing RLOD, step to left, behind with right, to the side on left, swing right across left, (using long steps, man crosses behind girl), step to right, behind with left, to the side on right, swing left across right. (Using small steps, finishing with girl on right.)
- 9-12** Repeat 1-4 (facing RLOD).
- 13-16** Repeat 5-8 (facing LOD).
- 17-20** Step left and right making  $\frac{3}{4}$  CCW turn (man facing wall) hands joined, step left, close right, step left moving LOD.
- 21-24** Step across right and left (passing back to back) making  $\frac{1}{2}$  CCW turn, (man facing center) with hands joined, do a step (R) close (L) step (R) in LOD.
- 25-28** Step across left and right (passing back to back) making  $\frac{1}{2}$  CW turn, (man facing wall) with hands joined, do a step (L) close (R) step (L) in LOD.
- 29-32** Stepping to right (RLOD) on right and left make one full CW turn, do a step (R) close (L) step (R) in RLOD.

### PART B — MEASURES 33-64

- 33-36** Ballroom position (man's back to center) balance forward on left, balance back on right. As man does a step (L) close (R) step (L) to left, lady does a CW twirl under man's left—lady's right arm.
- 37-40** Man does step (R) close (L) step (R) to right RLOD as lady does CCW twirl under man's L—lady's R arm. Balance back on L, forward on R pivoting R on last step to face RLOD, standing left hip to left hip.
- 41-44** Stepping forward (RLOD) step (L) close (R) step (L) pivoting CCW  $\frac{1}{2}$  turn on last step to stand R hip to R hip, facing LOD. Stepping forward (LOD) step (R) close (L) step (R) pivoting  $\frac{1}{4}$  CW turn on last step.
- 45-46** Balance apart (back on left), balance together (forward on right).
- 47-48** \* Step (L) close (R) step (L) moving in LOD.
- 49-62** Repeat B to \* using opposite footing.
- 63-64** Step (R) close (L) step (R) in RLOD with lady doing a CCW twirl under man's left—lady's right arm.
- REPEAT A AND B.



# Sets in Order

GREEN SHEET OF CALIFORNIA NEWS

OCTOBER, 1952

## GASLIGHT ERA THEMED AT SQUARES LIMITED

### COW COUNTIES ACCOUNTS

Back during the summer months, the Fiddles and Frills of San Bernardino celebrated their 3rd anniversary. 197 square dancers sashayed around to the calling of Jim McDaniels', regular caller for the club, assisted by John Ferchaud, Denny Titus, Bill Wells, Cliff Roe, Rex Parker, and Osa Mathews. It was announced during the evening that a mystery man and mystery woman were among the dancers. Jim would mix the crowd up just before the mystery man or woman was tabbed, and then his or her partner would receive a prize donated by one of the club members. Among winners were Max Foote who got a watermelon; Bonnie DuBoise, a home made cake; and Janice Hardy, a hand-knitted stole.

A bright new club, called Jim's Dandies, has been formed at Muscoy, on the northwestern edge of San Bernardino. Named after their caller, Jim McDaniel, the group has actually been meeting for over a year but has just recently organized into a club with close to 200 members. The club meets every Friday night at 8:00 at the Alamo Clubhouse, 2042 State St., Muscoy. They say "You've heard the rest, now hear the BEST," and invite everybody to come and dance with them.

### ARIZONA WELL-REPRESENTED AT HEMET

125 square dancers came from Phoenix alone to the Farmer's Fair and Fiddler's Contest at Hemet Aug. 29th and 30th. Joining the callers from the local area were Johnny Melton, Mike Michele, Jim Gerard, Johnny Walker, Bob Merkeley from Phoenix; George Waudby and Skipp Barber, Tucson; Allen Jones, Flagstaff; Morris Sevada, Parker; as well as Charlie Guy, Las Vegas, Nev.; Drew Whitney, Ogden, Utah; Ralph Austin, Needles, Calif. Cal Golden MC'd the Square Dance Festival and a square dance breakfast took place at the San Jacinto IOOF Hall with Bob Merkeley as M.C. Representatives of the Southern California associations were introduced at the breakfast. Square dancing continued on at after parties following the evening dances. Again busy Bob Merkeley M.C.'d, as did Johnny Melton and Jim Gerard. Winner of the Fiddle Contest was Chuck Giebel, Phoenix.

The Gay Nineties were expressed in skit and costume when Square Dancers Limited celebrated their 5th anniversary Sept. 14th at Van Nuys IOOF Hall. Against a backdrop depicting a street of the gaslight era, dancers swung and whirled in Gay Nineties attire. Bob Hall, caller for the evening, was joined at the mike by the club's past and present callers, Al Bade, Paul Pierce, Ed Gilmore, and Ralph Maxhimer, and many former members came to join their old friends. Jonesy wired, "Ugh!" in Indian style from his Seattle calling date. Prez Phil Locurto was in charge of the highly enjoyable occasion and Gordon Moss gets the nod for directing skits like "Dangerous Dan McGrew," with actors recruited from club membership.

### PALLADIUM ROUND-UP FOR A-SQUARE-D

On Sunday P.M., Oct. 19th, member-clubs of the Associated Square Dancers take over the beautiful air-conditioned Palladium in Hollywood for the second A-Square-D Round-Up to be held in this outstanding facility. A deluxe dinner followed by ballroom dancing in the evening will be an option feature, with arrangements being made for various clubs to have their own "table parties" with appropriate identifying signs.

Some 28 callers will provide plenty of variety in style and tempo of dancing during the afternoon. In keeping with the A-Square-D District organization, the program will be divided into 4 District sections, each featuring callers and an M.C. active in that District. Plenty of space for each square will be assured by use of "color dancing," a method that puts half the crowd on the floor while the other half rests up for its turn. There will be a special feature attraction during the intermission.

### JIM WILLIAMSON RETIRES

Jim Williamson, who has done such an outstanding job as a caller in the Huntington Beach area, has given up his calling activity, and was honored with a party given by three of his clubs, the Allemandos, the Jim Dandies, and the Square Knots, on Aug. 24th, at the Pavalon, Huntington Beach. Loads of folks who had fun dancing to Jim's calling were present to give him a proper send-off.



## SAN JOAQUIN VALLEY MEMO

By Bill Tompkins

FRESNO: Caller Bruce Stotts put on a good dance at Haley's Park View Hall Sept. 12, so well-attended that it will very likely become a regular monthly shindig. . . . Caller Connie Constantine of Great Falls, Mont., was visiting here back in August and did a bit of guest-calling at the regular 3rd Sunday monthly meeting and dance of the Central California Callers' Assn. . . . Our old friend, Caller Buster Brown of San Diego spent a few days in Fresno late in August and called at one of the regular Friday night dance parties of the Fresno Folk Dance Council. . . . The old Tuesday Night Group had a very pleasant get-together, potluck, and dance at Riverview Park on Aug. 20, with Callers Bill Richardson and Joe Whittington handling the mike detail. . . . Caller Bill Richardson's new Club, the Dudes and Dolls, is progressing great guns and everyone has a grand time at the dances every other Wednesday night at Haley's Park View Hall. The club policy is to have a guest caller every meeting and Bernie Ward was it on Aug. 27, followed by Dingey Wheeler of Madera on Sept. 10. Refreshments are served each time and all guests are welcome, especially out-of-towners.

OROSI: Caller Hunter Crosby and his Awa We Go Club are having Sets in Order's Arnie Kronenberger in from Los Angeles to call a dance on Oct. 3rd at Orosi Memorial Hall. The dance will begin about 8:30 P.M. and all are welcome.

LAKE SHORE (Huntington Lake): Charlie Hall, caller and recreation director at Lakeshore Resort, reports that they wound up a very successful season by having a big dance on the Sunday night of Labor Day week-end. Through the efforts of Charlie and others, the Wagon Wheelers of Bakersfield and Bruce Stotts, their former caller, got together for a week-end at the Resort for fun and dancing. Because square dancers are always nice people Unquote Mrs. E. E. Edwards, the owner, wishes to offer full use of the Resort facilities for any club desiring to arrange a similar week-end party in the future.

CLOVIS: With the fall and winter dancing season getting under way, attendance at Bernie Ward's 2nd-and-4th-Saturday dances in Clovis Memorial Auditorium is picking up.

VALLEY-WIDE: Current nominees for officers of the San Joaquin Dance Council are Hal Holmes of Bakersfield for President and Dorothy Worling of Bakersfield and Helen Saunders of Fresno for Secretary. More nominations are expected at the October meeting.

DON'T FORGET! Send news items to Bill Tompkins, 70 Hampton Way, Fresno 4, so that they can get in to Sets in Order by the 15th of the month.

## SQUARE DANCE ROMANCE

It happened when Nelda Burkett introduced Nelda Cornitius and Mert Taylor at the Al Jarvis TV show last July 21st. The two had been called in to pinch-hit for a couple of the Old

Timers group who could not be present for the show. Soon Nelda and Mert began going to dances together and decided they'd like to become a permanent do-si-double. Early in September Mert presented Nelda with his mother's amethyst and silver ring and wedding bells will ring in the very near future.

## NEWS NOTES FROM NORTHERN CALIFORNIA

By Dan Allen

Press release #1: New gal caller in area by name of Kathleen Randolph. Arrived Aug. 31st at Heppie's and Randy's. Needs no amplifier and specializes in triangles! . . . The Dip and Divers under their new instructor, Virginia Johnson, hold their open party on the 4th Saturday of the month at the Edenvale School, Ashland Ave., San Leandro, near East 14th St. and 160th Ave. The club meets Thursday nights, same place, and visitors are welcome. . . . The San Leandro Folk and Square Dance Council, with the Callers' Assn., held a Jamboree at the High School on Aug. 23rd with local callers Ruth Graham, Jim Mork, Chuck Rainey, Ernie Owens, Len Murphy, Dot and Jack Sankey, Homer Blincow, Ronny Griffith, Bessie Ellison, Cliff Viery, Dan Allen, Jack Logan, and Julio Palmiero. Long distance callers included Alma and Wes Lampson of Lakeport, Dan Howe of Healdsburg, Bill Fowler of San Jose, and Frank Clark of Oroville. . . . The Grasshoppers had Lee Helsel working until after midnight at their monthly party and visitors included a large group from Modesto, as well as out-of-staters Bea and Earl Allison, Evanston, Ill.; Floyd and Dorothy Maylor, Salt Lake City; and Ben Lewis from the navy in Seattle. . . . Alice Brogger of the Forty-Niners reports a successful party on Aug. 16th with Ruth Graham as the featured caller. Others were Ken and Georgia Clark, Bill Fowler, Paul Otis, Josephine Tye, Everly Betterton, Karl Mallon, and George Pfaff. Bill Castner M.C.'d. . . . Speaking of Bill, the Golden Empire Folk Dance Council and the Tehama T Squares are sponsoring a Jamboree with Bill as the caller, on Oct. 24, at Idyllwild dance hall on Highway 99E, 16 miles south of Red Bluff. Josephine Tye says it will be cool on that date. . . . Reports on the Dancers' Assn. Stampede on Aug. 30th indicate a good dance, but no info is to hand on who called. . . . Asilomar August was a wonderful session and all you folks who couldn't make it this summer had better start making plans to be there next year. . . . The Pioneers held their regular 5th Saturday party at Druids Hall in San Francisco on Aug. 30th. Tex Dehoney M.C.'d in Randy Randolph's absence. Helene Sherman of San Diego was the long distance visitor. Apparently she didn't get enough dancing at Asilomar. . . . Don't forget the Folk and Square Dance Clinic at College of the Pacific on Oct. 4th. Jim York will be there and will also call for the Half Time Squaw Dance at the football game with Texas Tech. . . . News items must be in to Dan Allen, 215 W. Baltimore, Larkspur, by the 10th!



## ELEMENT OF CHANCE INTRIGUES WHIRLWAYS GUESTS

You never know what's going to happen when the Whirlways of Van Nuys meet. Sometimes the scheduled caller doesn't show up, and what happens? A member, Harold Pedrick, and a guest, Joe Verner, divide the calling duties. Musician Jack Barbour organizes rounds, and he and Buddy play them with pep. Incidentally, that caller had REAL GOOD reasons for his absence—and did you ever try to get the phone number of the IOOF hall?

And then sometimes the added attractions at Whirlways constitute such as dancing to that Thelma Connors, the pretty English gal. And not only do the guests particularly enjoy themselves at this group, but so do the members. Right behind the co-prezes, the Allen Pollocks, who greet everybody to pieces, are the ex-officio greeters, Roy MacDonald, Wally MacDowell, Bill Covington, Bee Cramer and Shorty Seifert. No wonder everybody has a good time, especially with Lefty Allemande calling to Jack Barbour's music.

## SAN DIEGO COUNTY REPORTS

Plans are shaping up nicely for the 2nd Annual Fiesta de Cuadrilla, Nov. 1st and 2nd, in San Diego. Sponsored by the San Diego Park and Recreation Assn. and the San Diego Square Dance Assn., the two-day affair will feature world's of interesting clinics, exhibitions and dancing. In beautiful Balboa Park, the Balboa Club will be used, plus the Recital Hall, plus the huge Conference Building. Sunday will feature a Buffiesta, and you are invited to guess what that is. Those who would like accommodations in homes of square dancers (without cost and without meals) may write Jess Pillsbury, 4429 Ohio St., San Diego 16, as soon as possible and tell him how many in the party, etc. If you want to contribute an exhibition—a square or novelty round, send a description of your act and the time it takes, to Bud and Millie Blakey, 421—3rd Ave., Chula Vista. Costs: Saturday dance, \$1.00 per couple; Sunday dance, the same. Chuck Wagon Supper, \$1.35 each. Buffiesta, \$1.25 each. Reservations for chow must be in by October 25 to Helen and Les Airhart, 1638 Emerald St., San Diego 9. This was a mucho bueno Fiesta last year and this year's affair promises to be even better. Better plan to attend.

Heartland Square Dance Callers' Assn. featured three days of free square dancing during the "All Western Days" celebration at El Cajon on Sept. 5, 6, and 7. Dancing began each night at 8:00, and on Sunday was the all Western square dance show, with exhibitions, demonstrations, rounds, and fun squares. Amusements were provided for the children as well as for their dancing parents. Co-Chairmen of the event were Roy Close of Lemon Grove and Ray Lanto, San Diego.

News wanted! What's doing in the Palomar Assn., we wonder?

## LOS ANGELES EAST NEWS

Western Square Dance Association of San Gabriel Valley plans its Fall Hallowe'en Dinner Dance for Oct. 31st, at Sunny Hills, the dance to be preceded by a Chuck Wagon dinner so organized that waiting for service will be eliminated. Eight callers will be featured, and a good time assured the member clubs of the Association, for whom the dance is given.

The Whittier Ruffs and Ruffles climaxed a series of successful summer dances in Friends Park, by staging a benefit dance for Joey Garcia, 14, who is undergoing plastic surgery. The club also celebrated its first birthday on the backyard patio of Bob (and Babs) Ruff, caller for the group. Of the initial 15 couples who formed the club six were on hand among the 25 couples who joined the fun. They included George and Betty MacCloud, Kenny and Evelyn Seilheimer, John and Bee Paige, Bill and Ida Johnson, Mickey and Dorothy McGuire, and John and Vera Visser. During the winter season, the club dances at Ocean View School Cafetorium, East Whittier, every 1st, 2nd and 4th Tuesdays. Guests are welcome.

Take your choice of classes in Whittier. Ozzie and Margie Stout will continue their beginning and intermediate classes at the YMCA, Hadley and Milton Sts., beginners on Wednesdays, intermediates on Thursday, beginning Sept. 10th and 11th, and eight weeks thereafter. More new classes will begin in November and January. Also, check a new class for beginners at Ocean View School Cafetorium, East Whittier, beginning Oct. 1, 7:30 P.M. Rounds and squares taught by Bob Ruff.

The dancers at Valencia School, Whittier, climaxed their last six dances with a dinner-dance at Valencia Cafetorium on Sept. 13th. 54 people came and the group decided to organize a little further, form a committee, select a name and nominate officers. Said committee is made up of Bob Tragasars, the Howard Norris, the Howard Ginns, the Don Perkins and the Jack Stetsons.

## BAKERSFIELD HIGHLIGHTS

United Square Dancers held their fourth Roundup Aug. 30, at Veterans' Memorial Hall North-of-the-River. In spite of the fact that it fell on a three-day holiday and following a quake, there was a good turn-out. Twenty-five squares enjoyed dancing to local and out-of-town callers. Earl Pechin of Culver City brought a group of dancers with him, and called two tips. For the door prizes, Jack's Shoe Store presented a pair of ballerina slippers and Dee's Style Shop a square dance dress. Coincidentally, Barbara Wylie, who modelled the dress, also won it!

The last Roundup of 1952 will be held on Nov. 29th, also at Veterans' Memorial Hall. All are invited to come and enjoy the dancing fun.



## SAN FERNANDO SASHAY

By Larry Shiffer

Benny Mathews, caller for Friendly Squares, really enjoyed calling for those 80 sets on his recent visit to Steamboat Springs, Colo. 5000 people watched from the sidelines, too. The Mathews also visited the Louie Lutz at Laramie, Wyo. . . . Homer Garrett and his Y Knot Twirlers appeared at the Square Dance show at Pomona Fair, and were televised over Station KTTV . . . See Saw Squares, the club of Ideas, recently held a Scat dance, called that because it was run entirely by the ladies, who introduced the guests, made announcements, etc. Two guest callers (ladies, natch) were featured, being Bernice Braddon of Bakersfield, and cute Thelma Conner, late of London (England, that is). Other out of town guests were Ken UpdeGraff of Bakersfield, the Hunter Crosbys of Three Rivers, and the Bob Merkleys of Phoenix, Ariz. . . . Glen Story takes over for a new advanced group at Culver City Barn, dances to be held on the 3rd Fridays. This Story boy's intermediate class at Sun Valley on Wednesday nights, has elected new officers, the Johnie Boyers and Dick Pughs. Group is called the Flying Squares, and it's open. . . . Tarzana Squares saddle-soaped Bob Rummel into the office of President just lately. The rest of the board are Al Layne, Doc Woods, and Mary Kendricks. . . . Note a slight change on Double V's program. New rounds will be taught between 8:30 and 9:00 P.M., and regular square dancing will fill the balance of the evening. . . . The Mavericks are moving from their old location to a new hall over Ralph's

Market at Orange and Broadway. . . . The Barb-Y-ers meet the 1st, 3rd and 5th Fridays at YWCA, 5142 Tujunga, North Hollywood. This group has just joined A-Square-D and is fast becoming very active. It's still open and you can call SU 2-3344 for info. . . . Country Cousins have quite a fall schedule line-up since they moved into Sports-mans Hall, Vose St., North Hollywood, with many clubs on their visiting list, the Friendly Squares being the first. . . . The Round Robins are sporting new emblems—hand-painted and all. . . . Homer Garrett announces an audition, for boys between 16 and 20, to dance with the Y-Knot-Twirlers, to be held at Stonehurst Playground, 9831 Dronfield, Sun Valley. Time is 8:00 P.M. on Oct. 7th. Those interested may phone SU 1-8136. . . . Square dancers have many hobbies along with square dancing. F'r instance, Doc and Alice Woods can tell you many interesting facts about the art work to be found in the temples of Old Mexico. They also have a rare plant which blooms only once a year between the hours of 1 and 3 A.M.

## ORANGE COAST COLLEGE PARTY

Classes at Orange Coast College wound up their summer season with a pot luck and square dance, MC'd by Al Taylor of Laguna Beach. Local callers were invited to bring their groups and graduates of the classes were urged to join the various clubs. Clara Taylor received a beautiful lei of orchids flown in refrigeration from Hawaii by Dick Knox, a former student, now with the Marines. The Taylors also received a well-filled "treasure chest."

# Sets in Order

## ORDER FORM

I enclose check ☐ money order ☐ for the following:

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## *Wedding Bells*



### **SQUARE DANCE WEDDING AT ASILOMAR**

Highlighting the August session of the Sets in Order Institute at Asilomar, California, was the square dance wedding, which took place on August 25th. Setting was the redwood chapel in the pines on the lovely grounds, where Frances Carlson

of Riverside, and Harlan Sandusky, of Colton, California, both participants at the Institute, were married. Guests were also participants and attired in full square dance regalia, as were members of the wedding party, making a most colorful occasion. Rev. Harris Pillsbury of Pacific Grove officiated; Bob Osgood gave the bride in marriage; and the Ed Gilmores of Yucaipa, California, were the attendants. Music was furnished by Lunette Brezeale at the piano. At the reception following the ceremony, tables were decorated with the traditional white tapers, and bright blooms brought from homes on the Monterey Peninsula, where such beauties as giant begonias and fragile fuschias are a specialty.

The Institute was attended by some 136 persons from 16 states, with a faculty headed by Bob Osgood, with Ed Gilmore, Al Brundage, Frank Hamilton, Arnie Kronenberger and Sam Hinton. At the end of the five busy and fun-filled days, the consensus; "I've never had more fun in such a short time in my life!" as one of the dancers expressed it.

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# FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

We estimate there are about 60 to 70 callers in this National Capitol Area, and about as many clubs. About all types of dancing may be found here — Southern Circles, New England Square Dances, Contras, Western, European Folk, and the highly advertised public square dances that are more like Paul Joneses. Western Square

Dancing is increasing, however. At our 4th Annual Eb and Ely Jamboree we had 950 good dancers, probably the largest square dance crowd ever to gather in this area.

Eb Jenkins,  
Hyattsville, Md.

Dear Editor:

Just received the September issue of Sets in Order and note you have our dance, Kentucky Waltz, with Author Unknown, and thought you might like to know a little more of the origin of the dance. We were asked by the Big State Square Dance Association to teach a new dance, and not having a new one at the time we composed this dance about the time we lost our beloved Kate Palmer. We never dance this dance without thinking of Kate, and often refer to it as Katie's Dance. We want to congratulate you on the way you have written it in your magazine, as it is exactly as we composed it.

Ray and Inez Johnson,  
formerly of Dallas, now of  
Fresno, Calif.



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Dear Editor:

Russ Gleason of Burbank, Calif., was guest caller for two of our clubs here and did a swell job bringing to us the California style of calling. This was Russ' second year to come by and call for us and we would like to extend an invitation to any callers coming through our area to let us know and we will arrange a dance for them. Contact Circle Eight Club, Brookfield, or their caller, Earl Detwiler; Whirlaways, Marceline; or myself.

Myron Redd, Marceline, Mo.

Dear Editor:

We would like to say three cheers for John Buckley's letter in the August issue of "Sets in Order." He hit the nail right on the head. We have come in contact with quite a number of people in and around Chicago who feel exactly the same way. We can thank our lucky stars for a caller named Curley Crane who is doing all he can to promote high level square dancing in our Western Suburbs.

Elmer Larson, Chicago, Ill.



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LETTERS TO THE EDITOR (Continued)

Dear Editor:

I am enclosing a photo of the noted  
 savage chieftain, "Little White Cloud That  
 Tried," sometimes called by the local war-  
 dancers, "Bellowing All-um-bull." He came  
 to Montana a curly-headed youth, but soon  
 began to show the wear and tear of diving  
 in and out of tepees where his head rub-  
 bed against the buffalo hide. It is not true



**Bellowing  
 All-um-bull**

that he was scalped in a Dive for the Oyster  
 routine Montana style, or any other, for  
 that matter. He is demonstrating a well-  
 known Missoula step called "Bees in the  
 Breech-Clout." His versatility in whooping,  
 whirling and hopping has endeared him to  
 the local tribe. May his forehead always  
 shine!

Win Hunt,  
 Missoula, Mont.

(Editor's note: "Little White Cloud" is  
 also known as "Doc Alumbaugh of Wind-  
 sor Records and Arcadia, California. Photo  
 by Win Hunt.)

Dear Editor:

New England dancing—perhaps I'd bet-  
 ter say North of Boston—remains the same.  
 Same amount of people dancing, and it's  
 still new to the summer hotel people. Same  
 type of dances, the entirely square (square  
 contra, waltz, polka, etc.), or the old type  
 (alternate contra or square, waltz, then fox-  
 trot). You would probably find our squares  
 very simple, as very few new dances are  
 tried. I don't say this to our credit or dis-  
 credit. Remember that in an evening we  
 don't do as many squares as you do, as we  
 do an equal number of contras.

Jean and Arthur Tufts,  
 Exeter, N. H.



## SIX TO THE CENTER

*Original call by Gordon Hoyt*

First and third bow and swing  
 Lead right out to the right of the ring  
 Star by the right and don't fall down  
 The head gents star left in the center of town.  
 Sides keep three hand star going until call.  
 Sides open up into a line  
 Heads go home, you're doing fine  
 Forward six and back you go  
 With the right hand high and the left hand low  
 Spin those girls don't let them go.  
 Girls just change sides, do not go to lone gents.  
 Six to the center with a right hand star  
 Back with the left, but not too far  
 Heads drop off and swing awhile  
 Head ladies swing the head gents.

## Let's Dance!

Includes dance descriptions, new calls, Folk and square Dance news, pertinent advertisements, pictures, cartoons, articles by Folk and Square dance leaders, record and book reviews, costume information and personality sketches — \$2.50 a year.

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Go round and round with a pretty little smile  
 The center four will circle four  
 It's four hands up and around you go  
 Let's break right into a do si do.

This will place number two lady with number four gent; number four lady with number two gent. By repeating entire dance with the side couples active, all ladies will be half way across the set and dance may be repeated twice more or finished with breaks as caller desires.

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*To the Top Square Dance Callers and Bands*

WITHOUT CALLS

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Both packages come complete with illustrations and instructions for doing the dances.

Music by Jack Barbour and his Rhythm Rustlers.

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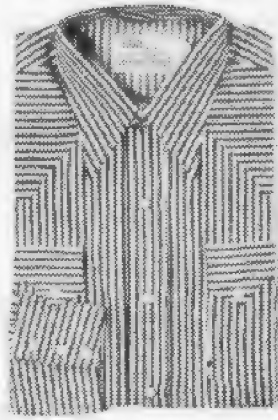
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Eldorado, Ark.
- Oct. 4-5—Square Jamboree and Folk Fest.  
Santa Cruz Audit., Santa Cruz, Calif.
- Oct. 11—Southeast Okla. Distr. Festival  
Armory, McAlester, Okla.
- Oct. 11—Shreveport Council Dance  
Amer. Legion Clubhouse, Shreveport, La.
- Oct. 11—Westerners' Assn. Dance  
San Angelo, Tex.
- Oct. 12—Callers' Institute and Jamboree  
Beaver Dam, Wisc.
- Oct. 13—Susquehanna Y's Men's Club 2nd  
Jamboree  
5th St. Roller Rink, Lemoyne, Pa.
- Oct. 17—O-N-O Dancers' Variety Show and  
Dance, Masonic Temple, Portland, Ore.
- Oct. 18—Southern Okla. Distr. Festival  
City Audit., Ardmore, Okla.
- Oct. 18—3rd An. Ark. State Fall Round-Up  
Little Rock, Ark.
- Oct. 18—2nd Fall Festival Do Sa Do Club  
Community Bldg., Lawrence, Kans.
- Oct. 19—Assoc. Square Dancers Roundup  
Palladium, Hollywood, Calif.
- Oct. 24-26—5th An. Raisin Harv. Fes. Dncs.  
Mem. Audit., Fresno, Calif.
- Oct. 25—Tri-County Folk and Sq. Dance  
Festival, Pomeroy, Ohio
- Oct. 26—Wisconsin Assn. Jamboree  
Janesville, Wisc.
- Oct. 26—Old Time Dance Club An. Fest.  
Municipal Audit., Oroville, Calif.
- Oct. 31—Western Assn. Fall Dinner Dance  
(Members) Sunny Hills, Fullerton, Calif.
- Nov. 1—6th Annual State Festival  
Munic. Audit., Oklahoma City, Okla.
- Nov. 1-2—2nd Annual Fiesta de Cuadrilla  
San Diego, Calif.
- Nov. 6-8—7th Annual Contest and Jamb.  
(H. Grady Wilson Memorial)  
Sports Arena, Fair Grnds., Amarillo, Tex.
- Nov. 8—3rd An. International Festival  
Intl. Amphitheatre, Chicago, Ill.
- Nov. 8-9—Clinic and Jamboree  
Oregon State College, Corvallis, Ore.
- Nov. 8-11—An. Death Valley Encampment  
Death Valley, Calif.
- Nov. 15—3rd An. Callers' Assn. Festival  
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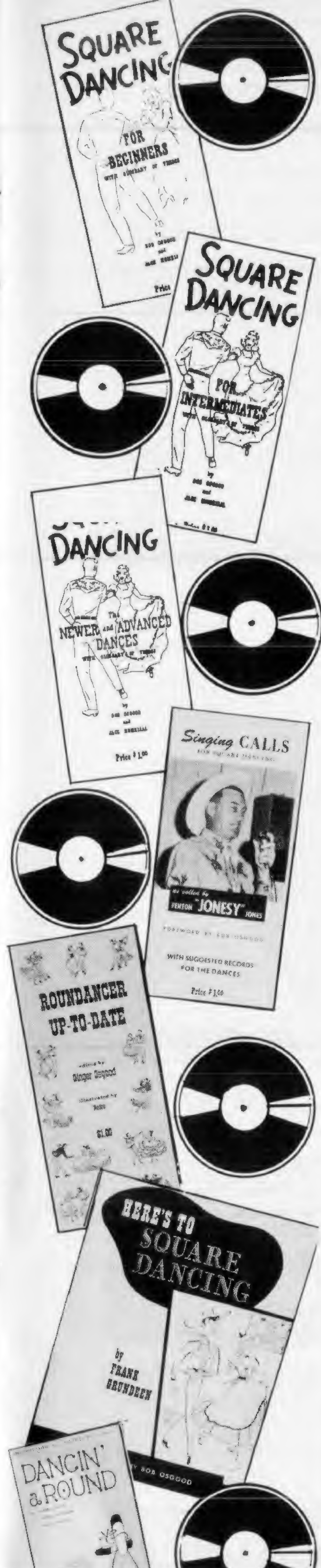
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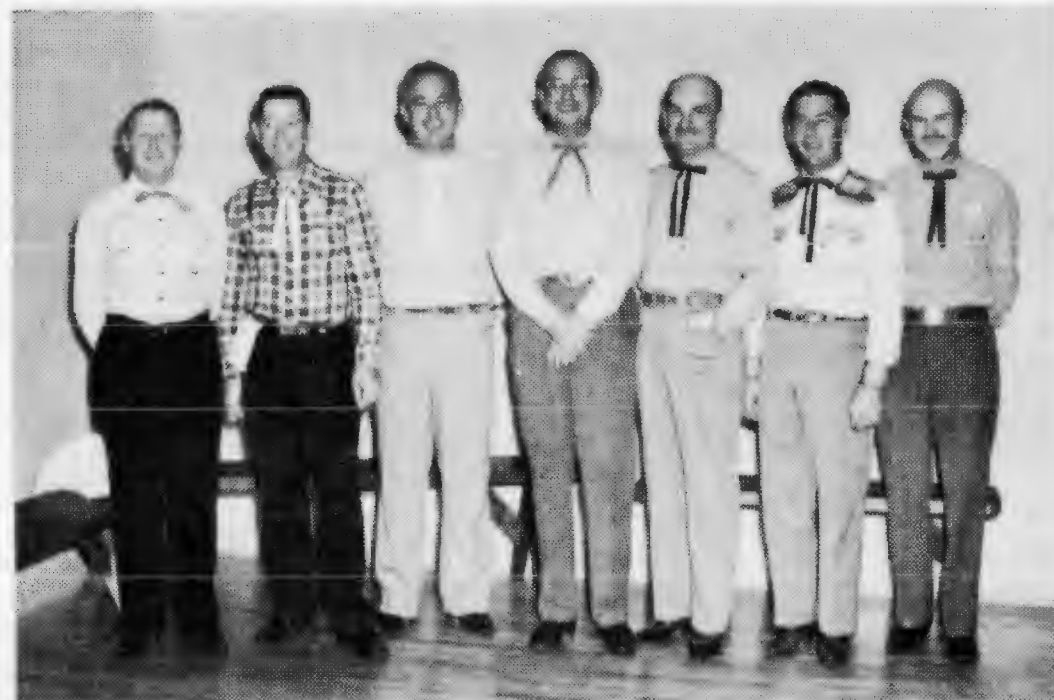
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## NEW OFFICERS OF SOUTHERN CALIFORNIA ASSOCIATION

Western Square Dance Association of San Gabriel Valley, covering a district east of the greater Los Angeles area, recently elected new officers to serve for the coming year. Pictured here they are: L. to R.,



Charlie Quirnbach, Treas.; Ralph Wahlmark, Dance Chairman; Lloyd Porter, Membership Chairman; Franklin "Hoppy" Hoppin, President; Harry Longshaw, Secretary; Chili Sterne, Club Service; and Bob McCartney, Publicity.

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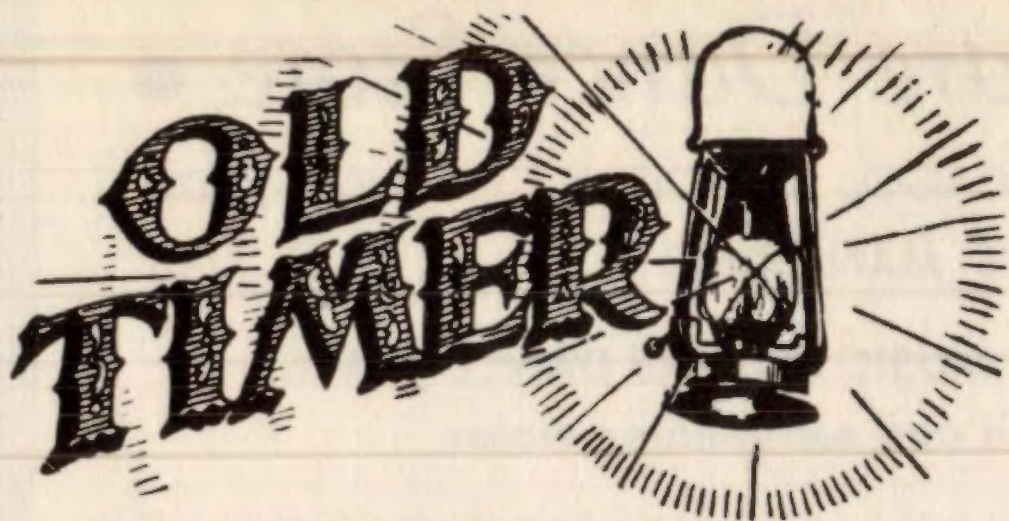
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### GRATITUDE FOR MEMORIAL FUND

One of the brightest and gayest of square dancers was Elaine Webster of Culver City, California, and upon her passing, recently, friends established a Memorial Fund for her under circumstances explained in the following letter, received by her parents, the George C. Websters

"It is with a feeling of pride and warm appreciation that we write to tell you of the special gift we have received at the Orthopaedic Hospital that has established

the Elaine Webster Memorial Fund.

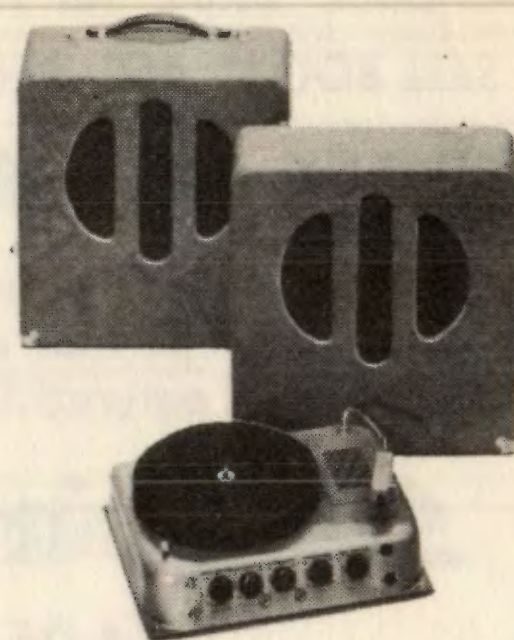
"Through the interest and efforts of Mrs. Ruth Pechin of Culver City a huge square dance round-up was held recently. It was the wish of Mrs. Pechin and others of this group that all the proceeds from this activity come to this Hospital for the benefit of chipped children. Through their generous gesture, our patients' rehabilitation is aided in the name and memory of your daughter."

Mary Lou Gordon,  
 Los Angeles Orthopaedic  
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The August 20, 1952, issue of Pathfinder, the national news-feature magazine, should be of special interest to square dancers, for there, on page 38, is a lively and authentic account, written by Jules Billard, of the growth of the square dance activity, which we all know so well. Since the Pathfinder goes to some 1,200,000 people each issue, who knows but what a few non-dancers will be converted, catch on to what fun we're having, and join in the swing.

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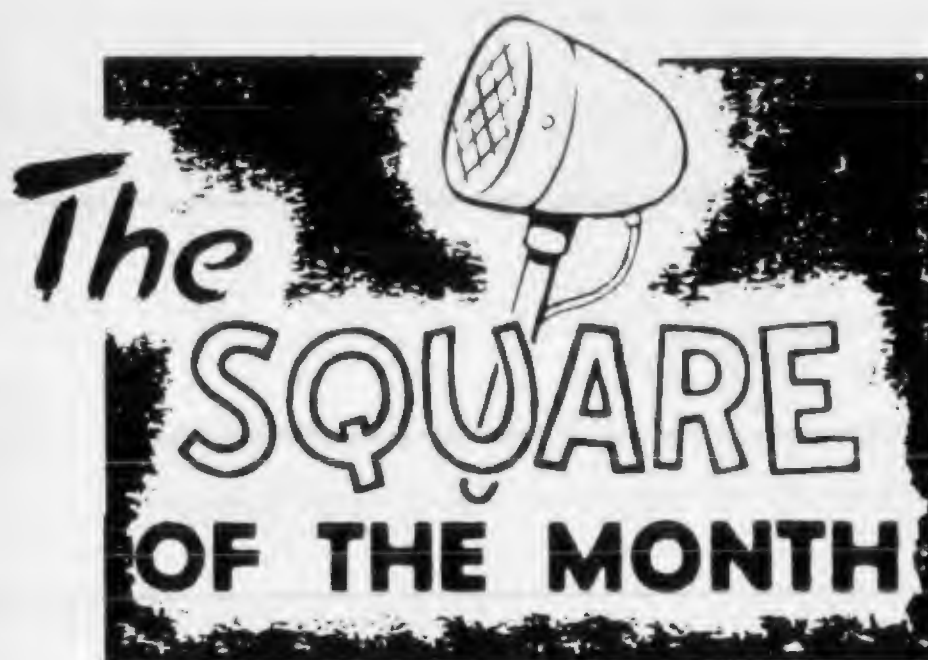
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**KEN UPDEGRAFF**

Ken UpdeGraff has been responsible for sparking much of the square dance activity around Bakersfield, California. He himself started dancing after he saw what fun the dancers were having in a 1941 Bakersfield Park Program. He was instrumental in forming the first dance club in Bakersfield, the Circle Eight. Folk dancing piqued his interest for a while, but presently he returned to square and round dancing. With Bernice Braddon, of Bakersfield, he helped form the first real square dance club there, called B Squares. By 1947 Ken had received the urge to call and was the second caller in Bakersfield. His first class for the Adult Education program was in 1948, and since that time all of his evenings have been devoted to teaching and calling. He reserves one night a week, however, for dancing only, with the Circle Star Squares. Ken initiated the Kern County Callers' Roundtable and helped start the United Square Dancers, an organization of Bakersfield area square dance clubs. Ken's teaching emphasizes fundamentals, and he is an excellent and patient round dance teacher. His calling leans to the simple dances in which the dancers have a maximum of fun. His wife Mildred goes with him to his clubs and classes and he gratefully acknowledges her help. The UpdeGraffs have two children, Bill, 6; and Ruth Ann, 12, a square dancer, too. In his "leisure," says Ken, he practises pharmacy in Bakersfield.



## **SHOOT THE OWL**

*From "Square Your Sets," compiled by  
Marion and George Waudby*

**Record:** Any good hoedown.

**First old couple balance and swing**

**Lady leads out to the right of the ring**

**Circle 'round, let out a howl**

\*First lady leads to couple on her right, circles twice with them and faces center of set.

**Arch the couple and shoot the owl**

Second couple form arch with inside hands joined and shoot active first lady into center of set, like Pop the Weasel.

**Meet in the center and there you swing**

First gent steps to center of set, meets partner there and swings.

**Split up two for a three hand ring**

Lady goes on to couple three and repeats action of \*.

**Circle 'round and let out a howl**

**Arch that couple and shoot the owl**

**Meet in the center and there you swing**

First gent follows his partner along around the set to be in readiness for when she is popped through to him for the swing.

**Split up two for a three hand ring**

**Circle 'round, let out a howl**

**Arch that couple and shoot the owl.**

**Take her home and everybody swing.**

Repeat for 2nd, 3rd and 4th couples.

The fun of this dance is fast action and a chance to let out some good healthy whoops.



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CAS-4028—Virginia Reel & Make an arch

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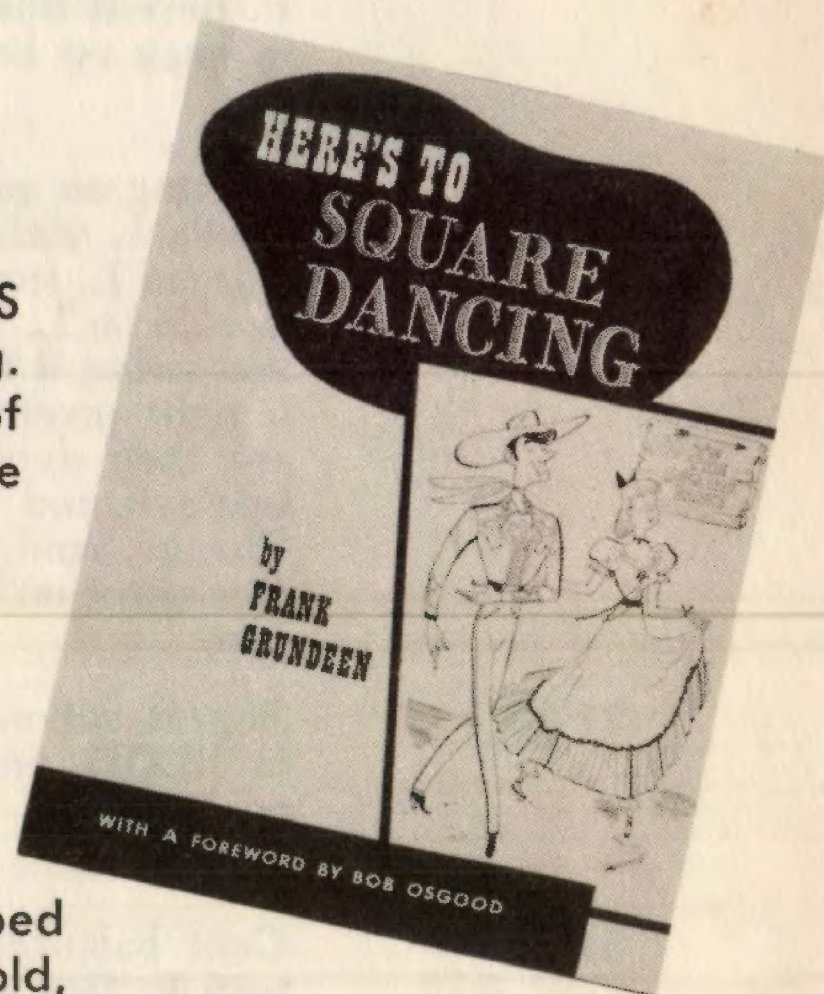
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# SHADOW WALTZ

By Ralph and Eve Maxhimer

Record: Windsor 7611 and on 45 rpm 4611.

Starting Position: "Skater's" position—lady on gent's right side, both facing CCW around the room, left hands joined out at gent's left side, gent's right arm around lady's waist, lady's right hand holding skirt. Steps described are for the gent; lady uses opposite footwork throughout.

## Measures:

### Part "A" (Measures 1-8)

- 1-4** Step forward on L, step forward on R, step back on L, step forward on R, step forward on L, swing R foot forward. Step back on R, draw L to R; step back on R, draw L to R.
- 5-8** Repeat action of Meas. 1 through 4. On last draw step, partners face with gent's back toward center of room, *leading* hands joined (gent's L with lady's R). Gent's R hand on hip pocket and lady's L hand holding skirt.

### Part "B" (Measures 9-16)

- 9-12** As in the "grapevine" figure, gent steps to L side in LOD on L, steps R in back of L, step to side on L; steps R in front of L, steps to side on L, then swings R across and in front of L. While gent does this "grapevine" the lady makes two complete R face twirls under her own R and the gent's L arm with *five* steps (R-L-R-L-R), then swings her L foot across and in front of R. Partners do two draw steps in RLOD; gent steps to R side on R, draws L to R, steps to side on R, draws L to R.
- 13-16** In a variation of the "twinkle" figure, gent steps L across in *front* of R, steps in place on R and steps in place on L. Lady does counter-part except to cross R foot in *back* of L. Gent then steps R across in front of L, and touches L toe to floor beside R foot. Lady does counter-part, crossing her L foot in *back* of R. Repeat this "twinkle" variation, except that both the gent and the lady cross in back on both passes.

### Part "C" (Measures 17-24)

- 17-20** Starting on gent's L foot and moving in LOD (still with leading hands joined, gent's L with lady's R) another "grapevine" figure is done—gent steps to L side on L, steps R in back of L, steps to side on L, steps R in front of L, steps to side on L. Then the gent makes a  $\frac{1}{4}$  right face pivot on L foot to face RLOD and swing R foot forward, the lady doing the counter-part. Gent makes another  $\frac{1}{4}$  right pivot with weight still on L foot and swinging R foot around in an arc, then steps on R foot. Up to this point gent's L hand has been joined with lady's R and partners are now back-to-back and gent facing center of room. Change hands so that gent's R is joined with lady's L, as gent makes a  $\frac{1}{2}$  right face pivot on R foot to face partner, then steps on L foot. Lady does counter-part.
- 21-24** Repeat action of Meas. 17 through 20, starting on gent's R foot and moving in RLOD, ending with weight on gent's R foot. Partners take closed dance position.

### Part "D" (Measures 25-36)

- 25-28** Gent balances on L foot, then does one waltz turn step, making a half CW turn to face center of room. Gent again balances back on L foot and does a *quarter* CW waltz turn step to face in LOD with partners taking *semi-closed* position.
- 29-36** Repeat action of Meas. 1 through 4, then repeat action of Meas. 9 through 12 and, while making the two draw steps as in Meas. 11 and 12, partners assume "skater's" position to repeat the dance.

REPEAT THE DANCE TWICE MORE FOR A TOTAL OF THREE TIMES THROUGH

**Ending:** On Meas. 35 and 36 of the third and last time through the dance, the gent does *three* draws in RLOD and bows deeply, while the lady does *three* left face twirls and curtsies deeply—to end the dance as the music retards.



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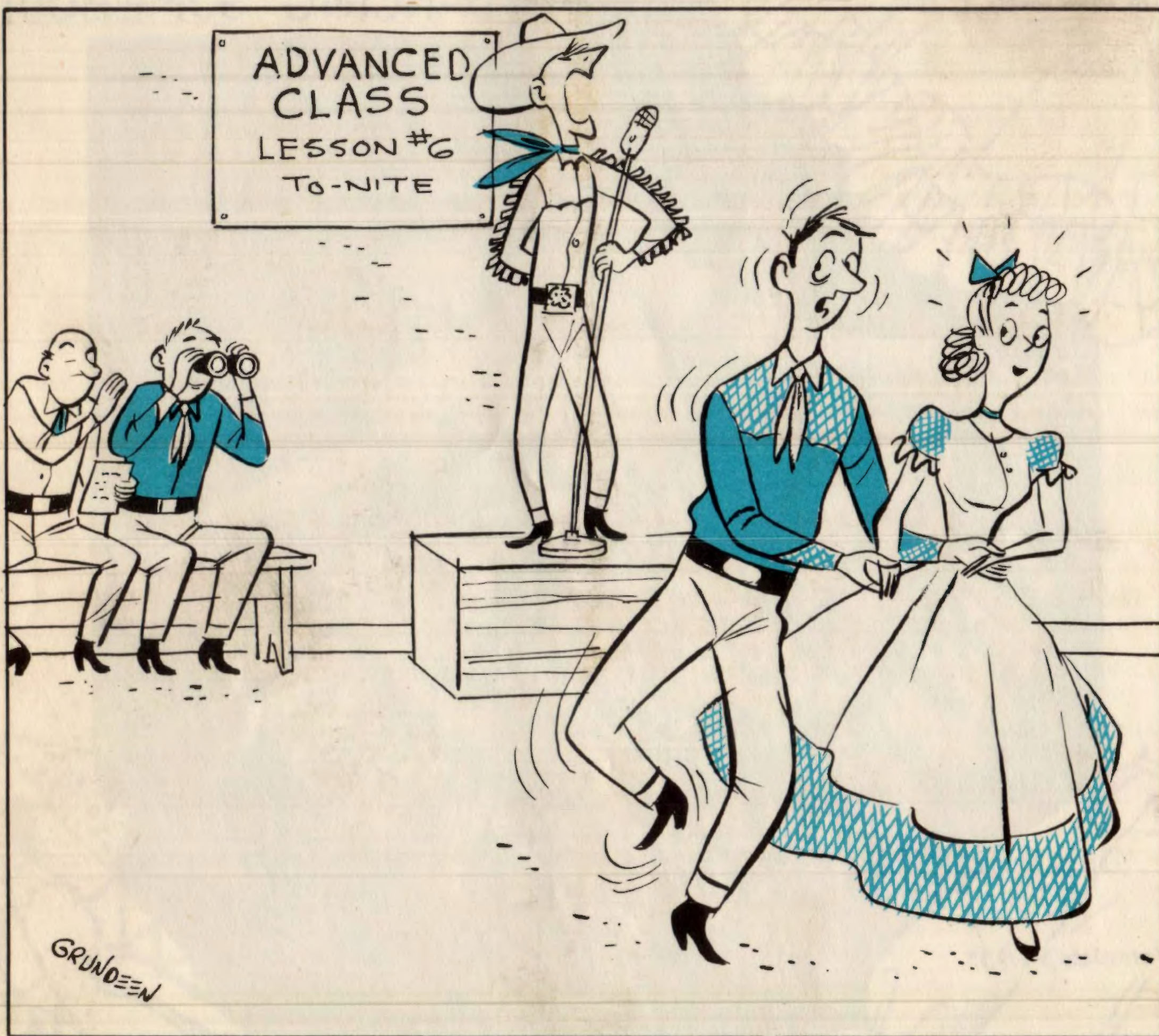
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